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# *French Composition.*

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*GRANDGENT.*

*D. C. HEATH & CO.,*

*BOSTON.*

*NEW YORK.*

*CHICAGO.*





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Heath's Modern Language Series.

MATERIALS

FOR

FRENCH COMPOSITION.

BY

C. H. GRANDGENT,

DIRECTOR OF MODERN LANGUAGE INSTRUCTION IN THE BOSTON  
PUBLIC SCHOOLS, FORMERLY TUTOR IN MODERN  
LANGUAGES IN HARVARD UNIVERSITY.

PART I.

EXERCISES BASED ON *L'ABBÉ CONSTANTIN*.

FOR PUPILS IN THEIR SECOND OR THIRD  
YEAR'S STUDY OF FRENCH.

BOSTON, U.S.A.:

D. C. HEATH & CO., PUBLISHERS.

1890.

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**NOV. 11, 1925**

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## PREFACE.

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THESE exercises, which were made especially for use in the Boston high schools, were composed in the belief that pupils can succeed in writing idiomatic French only through the careful study and imitation of good French models.

The charming little sketch by Daudet, which I have chosen as a basis for this work, is published, with a few other tales, by D. C. Heath & Co., of Boston, and by W. R. Jenkins, of New York. The former edition is provided with excellent notes by Professor Sanderson, of Harvard. The story is contained, also, in Super's *French Reader* (D. C. Heath & Co.).

I have finished three sets of similar exercises, founded respectively on Daudet's *Siège de Berlin*, Ventura's *Peppino*, and *L'Abbé Constantin*, by Halévy, for pupils who have already studied French one year.



## PART IV.

### EXERCISES BASED ON *LA DERNIÈRE* *CLASSE.*

FOR PUPILS IN THEIR FIRST YEAR'S STUDY OF FRENCH.



#### A. PRONUNCIATION.

NOTE — In preparation for each of the following exercises, pupils are to translate the advance lesson and pronounce carefully the review (if there is any). The recitation hour is to be spent in pronouncing the phrases and sentences of the entire lesson, the pupils speaking them immediately after the teacher.

1.

From the beginning to "Le temps était si chaud."

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2.

From the beginning to "En passant devant la mairie."

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3.

From the beginning to "Alors, comme je traversais."

## 4.

From the beginning to "D'ordinaire."

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## 5.

From the beginning to "Je comptais."

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### B. QUESTIONS AND ANSWERS.

NOTE. — In preparation for each of the following exercises, pupils are to translate the text assigned and the questions, pronounce the text, and make themselves ready to read from it, in French, the answers to the questions.

## 6.

From "Je comptais" to "Eh bien, non."

1. Sur quoi<sup>1</sup> comptiez-vous?
2. Pourquoi comptiez-vous là-dessus<sup>2</sup>?
3. Qu'est-ce qui<sup>1</sup> était tranquille?
4. Comment<sup>3</sup> était la classe ce jour-là?
5. Par où<sup>4</sup> voyiez-vous vos camarades?
6. Qui<sup>5</sup> voyiez-vous?
7. Que<sup>1</sup> faisait<sup>6</sup> M. Hamel?
8. Que fallut-il faire<sup>7</sup>?
9. Comment étiez-vous?
10. Qu'aviez-vous?

1 'what.' 2 'on it.' 3 'how.' 4 'where.' 5 'whom.' 6 'did.' 7 'do.'

## 7.

From "Eh bien, non" to "Mais ce qui me surprit."

1. Qui<sup>1</sup> vous regarda ?
2. Comment vous regarda-t-il ?
3. Que vous dit-il ?
4. Qu'alliez-vous faire ?
5. Que fîtes<sup>2</sup>-vous ?
6. Où vous êtes-vous assis ?
7. De quoi étiez-vous remis ?
8. Qu'avez-vous remarqué ?
9. Quand<sup>3</sup> avez-vous remarqué cela ?
10. Qu'avait votre maître ?
11. Quand mettait-il sa calotte de soie noire ?
12. Qu'avait la classe ?

<sup>1</sup> 'who.'

<sup>2</sup> 'did.'

<sup>3</sup> 'when.'

## 8.

From "Mais ce qui me surprit" to "Pendant que."

1. Qu'est-ce qui vous surprit le plus ?
2. Où avez-vous vu les gens du village ?
3. Qui avez-vous vu ?
4. Sur quels bancs étaient-ils assis ?
5. Comment étaient les gens du village ?
6. Comment paraissait tout ce monde-là ?
7. Le vieux Hauser, qu'avait-il apporté ?
8. Comment était le vieil abécédaire ?
9. Comment tenait-il l'abécédaire ?
10. Où le tenait-il ?
11. Où étaient ses lunettes ?
12. Le vieux Hauser, que tenait-il sur ses genoux ?



## 9.

From "Pendant que" to "Et moi qui savais."

1. De quoi vous étonniez-vous ?
2. Qu'avait fait<sup>1</sup> M. Hamel ?
3. M. Hamel, où était-il monté ?
4. Que vous dit-il ?
5. Comment vous dit-il cela ?
6. Est-ce la première<sup>2</sup> fois que vous nous faites la classe ?
7. D'où est venu l'ordre ?
8. Quel ordre est venu de Berlin ?
9. Qui arrive demain ?
10. Le nouveau maître, quand arrive-t-il ?
11. Quelle leçon est-ce aujourd'hui ?
12. Que désirez<sup>3</sup>-vous ?
13. Qu'est-ce qui vous bouleversera ?
14. Qu'avaient-ils affiché ?
15. Où l'avaient-ils affiché ?

<sup>1</sup> 'done.'

<sup>2</sup> 'first.'

<sup>3</sup> 'wish.'

## 10.

From "Et moi qui savais" to "C'est en l'honneur."

1. Saviez-vous écrire ?
2. Apprendriez-vous ?
3. Que faudrait-il faire ?
4. De quoi vous en vouliez-vous ?
5. Comment trouviez-vous vos livres ?
6. Vos livres, vous semblaient-ils ennuyeux ?
7. Les quitteriez-vous volontiers<sup>1</sup> ?

8. M. Hamel, qu'allait-il faire?
  9. Allait-il revenir<sup>2</sup>?
  10. Qu'est-ce qui vous faisait oublier les punitions?
  11. Qu'est-ce que cette<sup>3</sup> idée vous faisait oublier?
  12. Pensiez-vous aux<sup>4</sup> coups de règle?
- 1 'gladly.'    2 'come back.'    3 'this.'    4 *penser à* = 'to think of'



### C. SENTENCES.

NOTE. — In preparation for each of the following exercises, pupils are to translate the text assigned and the questions, pronounce the text, and make themselves ready to answer the questions, in French, without looking at their books.

#### 11.

From "C'est en l'honneur" to "J'en étais là."

1. Quelle classe était-ce?
2. Pourquoi avait-il mis ses beaux habits?
3. Quels habits avait-il mis?
4. Que compreniez-vous?
5. Qui était venu?
6. Où étaient-ils venus s'asseoir?
7. Qu'est-ce que cela semblait dire?
8. Que regrettaient-ils?
9. Étaient-ils venus souvent à l'école?
10. De quoi remerciaient-ils votre maître?
11. À qui rendaient-ils leurs devoirs?
12. Qui s'en allait?

## 12.

From "J'en étais là" to "Je ne te gronderai pas."

1. Où en étiez-vous de vos réflexions?
2. Qu'avez-vous entendu?
3. Pourquoi appela-t-on votre nom?
4. Auriez-vous voulu<sup>1</sup> dire la règle des participes?
5. Comment auriez-vous voulu la réciter?
6. Quelle règle auriez-vous voulu dire?
7. Avez-vous pu la réciter?
8. Où vous êtes-vous embrouillé?
9. Comment êtes-vous resté?
10. Qu'entendiez-vous?
11. Que faisait M. Hamel?
12. Qui vous parlait?

<sup>1</sup> 'would you have liked.'

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## 13.

From "Je ne te gronderai pas" to "Vos parents."

1. Me gronderez-vous?
2. Pourquoi ne me gronderez-vous pas?
3. Que se dit-on?
4. Se dit-on cela bien souvent?
5. Qu'avez-vous?
6. Quand apprendrez-vous?
7. Que vois-je?
8. Qu'est-ce qui arrive?
9. Qu'est-ce qui a été le malheur de l'Alsace?
10. Que peuvent nous dire ces gens-là?

11. Prétendions-nous être Prussiens?
  12. Savons-nous lire et écrire notre langue?
  13. Suis-je le plus coupable?
  14. Qu'avons-nous tous à nous faire?
  15. Qui a des reproches à se faire?
- 

## 14.

From "Vos parents" to "Alors, d'une chose à l'autre."

1. Nos parents, ont-ils tenu à nous voir instruits?
  2. Qui n'a pas tenu à nous voir instruits?
  3. Pourquoi n'ont-ils pas tenu à nous voir instruits?
  4. Qu'est-ce qu'ils aimaient mieux?
  5. Où aimaient-ils nous envoyer?
  6. Pourquoi nous envoyaient-ils travailler?
  7. Qui a quelque chose à se reprocher?
  8. Qu'avez-vous à vous reprocher?
  9. Qui nous a fait arroser son jardin?
  10. Qu'est-ce que vous nous avez fait faire?
  11. Avons-nous travaillé tous les jours?
  12. Quand nous avez-vous donné congé?
  13. Où vouliez-vous aller?
  14. Qui nous donnait congé?
  15. Pourquoi nous donniez-vous congé?
- 

## 15.

From "Alors, d'une chose à l'autre" to "La leçon finie."

1. De quoi vous parla M. Hamel?
2. Comment se mit-il à vous en parler?

3. Que fit M. Hamel?
4. Que vous en dit-il?
5. La langue française, est-elle belle?
6. Que faut-il faire?
7. Où faut-il garder la langue française?
8. Faut-il oublier notre langue?
9. Quand faut-il bien tenir sa langue?
10. Pourquoi faut-il la tenir?
11. Que prit M. Hamel?
12. Que nous lut-il?
13. Comprenez-vous?
14. De quoi étiez-vous étonné?
15. Qu'est-ce qui vous semblait facile?
16. Que croyez-vous?
17. Aviez-vous souvent si bien écouté?
18. Avait-il toujours si bien expliqué?
19. Qu'aurait-on dit?
20. Que voulait le pauvre homme?



#### D. TRANSLATION.

NOTE. — The pupils are first to translate and pronounce the text assigned, and then, with the help of this model and their grammars, to turn the following sentences into French. It is supposed that scholars have, by this time, studied *avoir*, *être*, the four regular conjugations, the forms and uses of articles and personal pronouns, and the formation of the plural of nouns and adjectives.

#### 16.

From "La leçon finie" to "Un moment des hannetons entrèrent."

1. When the lesson is over, we shall take up writing.
2. I am preparing a brand-new copy for you.

3. You are preparing copies on which is written, in a beautiful round hand, "France, Alsace."
4. The copies seemed like little flags.
5. You ought to have seen how hard we worked.
6. Nothing is heard but the scratching of pens: what silence!
7. We shall work hard, and soon<sup>1</sup> the lesson will be over.
8. He will prepare only brand-new copies.
9. Every one is working hard: you hear nothing but the scratching of the pen on the paper.
10. You ought to have heard the scratching of the pens.
11. That day we worked hard, and we finished the lesson.
12. Do you hear the scratching of our little pens?

<sup>1</sup> *bientôt.*

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## 17.

From "Un moment" to "Pensez! depuis quarante ans."

1. Come in!
2. No one is coming in.
3. We came in, but nobody paid any attention to us.
4. No one is busy making parallel lines, not even the small children.
5. We shall work at making strokes, as if even that were writing.<sup>1</sup>
6. He works as conscientiously as if that, too, were French.
7. We hear<sup>1</sup> only<sup>1</sup> the pigeons, which are cooing on the roof.
8. I have listened only<sup>1</sup> to the pigeons.

9. We said to ourselves, softly: "Don't they sing in German, too?"

10. Aren't they going to make us sing in German, too?

11. From time to time I saw M. Hamel lifting his eyes from his page.

12. You were staring at the objects about you.

<sup>1</sup> see preceding lesson.

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## 18.

From "Pensez!" to "Tout de même."

1. For forty years we had been there, in the same place.

2. Just think of it! For forty years the class has been there, in the same place, with the yard in front of it.

3. All the benches have been polished and smoothed by use.

4. The walnut-tree that we have planted has grown.

5. What agony it must have been for his poor sister to leave the little<sup>1</sup> school-house<sup>1</sup>!

6. We heard the poor man, who was walking to and fro in the room overhead.

7. We are shutting up our<sup>1</sup> trunks.

8. You must go away from the country.

9. The next day I should have to depart forever.

10. If<sup>1</sup> we had to go away from the country, we should go forever.

11. For three<sup>2</sup> years you have been in the same place; but you have grown.

12. He would have to leave his sister, for he was going to depart forever.

<sup>1</sup> see preceding lessons.

<sup>2</sup> *trois*.

## 19.

From "Tout de même" to "Tout à coup."

1. I shall not <sup>1</sup> have the courage to hear your lesson to the end.

2. Nevertheless we shall have the history lesson ; then we shall sing in <sup>1</sup> French.<sup>1</sup>

3. Down at the end of the room the little ones will spell the letters with us.

4. The old men are working hard, too ; their <sup>1</sup> voices tremble with emotion.

5. It would be funny to hear them, if <sup>1</sup> you did not all want to cry.

6. They will remember this last recitation ; they will want to work.

7. You have put on spectacles, and you are holding a primer in both hands.

8. Do they hear us ? It's funny to hear us, but they do not <sup>1</sup> want to laugh.

9. It's the last lesson ; will you remember it ?

10. I want to work : let's spell the letters to the end.

11. It was evident that she wanted to cry ; her voice would have trembled with emotion, if <sup>1</sup> she had had the courage to hear us recite.

12. We saw that you were working ; you were holding a primer in both hands, and you were spelling the letters with us.

<sup>1</sup> see preceding lessons.



## 20.

From "Tout à coup" to the end.

1. You were returning from drill ; all at once a trumpet sounded under the window, and at the same time the church clock struck twelve.

2. They stood up, very pale ; never had they looked so tall to us. "My friends," she said ; but she could not finish her sentence.

3. Something is choking me : I shall not finish my sentences.

4. He never finished his sentence ; but he turned toward the board, took a piece of chalk, and wrote something as big as he could.

5. I turn toward the board, and I write,<sup>1</sup> bearing on with all my strength : "Hurrah for France !"

6. "Hurrah for the Prussians !" he said ; but we stood there, leaning against the wall, without speaking.

7. They were motioning to you with their hands<sup>2</sup> ; but you stayed there, with your head resting against the board, without turning toward the window.

8. You remain there a moment ; then you go away—it's all over.

9. Suddenly we stood up. You did not speak—you had never looked so pale. Then they turned toward the windows.

10. I leaned my head against the wall ; but something stifled me. Suddenly I stood up and turned toward the Prussians.

<sup>1</sup> *écrivis.*

<sup>2</sup> 'the hand.'

**E. COMPOSITION AND CONVERSATION.**

NOTE. — Composition exercises are to be prepared with the aid of the assigned text and the grammar, but without the use of a dictionary. It is supposed that pupils have already studied numerals, possessives, and relative pronouns, and are able to find in their grammars the conjugation of irregular verbs and the forms of interrogative and demonstrative pronouns and adjectives. Reviews are to be so prepared that scholars, having the English exercise before them, can, without any other help, give fluently and correctly the French translation. It is expected that half of every second recitation hour will be devoted to conversation based on a text designated for that purpose; pupils are to make themselves familiar with this text beforehand.

**21.**

COMPOSITION: from the beginning to "En passant."

[*Aller, courir, dire, faire, prendre, savoir, venir* are irregular verbs.]

If he were not afraid of being absent, he would cut across the fields. He is very late in going to school, and the weather is so warm and clear! He hears the Prussians drilling behind the saw-mill, and the blackbirds piping on the edge of the wood. All this attracts him far more than school, especially as M. Hamel has told him that he will ask him about participles this morning — and he doesn't know a thing about them! He is very much afraid of being scolded. For a moment it has occurred to him to play truant, and to run as fast as he can<sup>1</sup> toward the meadow. Will he have the strength to resist?

<sup>1</sup> 'very fast.'

---

**22.**

REVIEW: Exercise 21.

CONVERSATION: from "En passant" to "D'ordinaire."

## 23.

COMPOSITION: from "En passant" to "D'ordinaire."

[*Croire, lire, voir* are irregular verbs.]

He will be late<sup>1</sup>. They<sup>1</sup> will laugh at him. For two years he has always reached school in time. He hurries, he runs, he passes by the town-hall, all out of breath, without seeing that there are people standing near the little bulletin-board. That's where all the bad news comes from. This<sup>1</sup> morning<sup>1</sup> all the apprentices are there, reading the notice. What's the matter now—a battle lost? The little boy doesn't stop; he runs through the square. They<sup>1</sup> call to him: "Stop! you'll get there soon enough!" But he thinks they<sup>1</sup> are making fun of him: he hasn't read the notice; he doesn't see the blacksmith, who has stopped in front of the town-hall. He crosses the yard, and goes into school<sup>1</sup> all breathless.

<sup>1</sup>see preceding lessons.

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## 24.

REVIEW: Exercise 23.

CONVERSATION: from "D'ordinaire" to "Eh bien, non."

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## 25.

COMPOSITION: from "D'ordinaire" to "Eh bien, non."

[*Apprendre* (like *prendre*), *falloir*, *ouvrir* are irregular verbs.]

We learn our lessons at the beginning of school, saying them over very loud; but there is generally a great noise that can be heard away out in the street—teachers walking<sup>1</sup> up and down,

our schoolmates opening<sup>1</sup> and shutting<sup>1</sup> their desks, M. Hamel's big ruler thumping<sup>1</sup> on the table, the din<sup>2</sup> of the yard<sup>3</sup> and of the street, which comes in through the open windows—we have to stop our ears. The little boy<sup>3</sup> is counting on all this confusion to learn his lesson better, without being seen. He opens the door and walks into school<sup>3</sup>, with his books<sup>4</sup> under his arm. But this particular day everything is as quiet as a Sunday morning. He sees his schoolmates already seated in their places, and M. Hamel rapping<sup>1</sup> on the desks with his terrible iron ruler, crying<sup>3</sup>: “Less noise!” The little boy<sup>3</sup> stops<sup>3</sup>. He will have to reach the bench in the midst of this great calm. You can imagine how red and scared he is.

<sup>1</sup> substitute a relative clause for the participial construction: ‘the teachers who walk,’ ‘our schoolmates who open,’ etc.

<sup>2</sup> *bruit*, m.

<sup>3</sup> see preceding lessons.

<sup>4</sup> *livre*, m.

## 26.

REVIEW: Exercise 25.

CONVERSATION: from “Eh bien, non” to “Pendant que.”

## 27.

COMPOSITION: from “Eh bien, non” to “Pendant que.”

[*Asseoir*, *mettre* (and *remettre*), *paraître*, *surprendre* (like *prendre*), *tenir* are irregular verbs.]

Little Frantz, partly recovered from his scare, looks at the class, and notices, at the end of the room, the village people, who have brought, like us, some old primers, which they are holding wide open on their knees. He sees the ex-mayor,

seated on a bench that generally remains empty ; the former postman ; old Hauser, who has put on his black silk cap and his big spectacles ; and others still. All these people seem sad. Moreover, there is something strange and solemn about M. Hamel himself<sup>1</sup> : he has on his fine green frock-coat, which he never puts on except exhibition days. Our old teacher opens a primer, lays his spectacles across the pages, looks at the people without anger, and says to them, very gently : " Sit down, my friends<sup>2</sup>. I am going to begin." Not until then does little Frantz step over the bench. He goes quickly to his place, and sits down immediately at his desk. What surprises him most is to see that all the class is silent and seems as sad as the villagers.

<sup>1</sup> *lui-même.*

<sup>2</sup> *ami, m.*

## 28.

REVIEW : Exercise 27.

CONVERSATION : from " Pendant que " to " C'est en l'honneur."

## 29.

COMPOSITION : from " Pendant que " to " C'est en l'honneur."

[*Écrire* and *vouloir* are irregular verbs.]

M. Hamel will not hear us recite any more ; to-day is the last time that he will teach us French. We shall never see him again. After this we shall learn nothing but German. Our last French lesson ! And we scarcely know how to write ! How angry we are with ourselves now for the lessons we<sup>1</sup> have<sup>1</sup> missed while<sup>1</sup> hunting for birds' nests, and<sup>1</sup> for the time we<sup>1</sup>

have<sup>1</sup> wasted sliding on the Saar ! And shall we have to stop short ? Why, we shall never learn ! While we are wondering at all this, M. Hamel goes up to his desk, and says to us, in a kind, grave voice : " Children, I am going away. You seem to me like old friends that I shall be very sorry to leave. Forget the punishments, but never forget your books. I beg you to learn French. Be attentive, and you will no longer find it tiresome. That is what you must do. Lose no more time." These few words quite<sup>1</sup> upset us, and make us forget the recitations that we thought so tiresome only a little while ago.

<sup>1</sup>omit.

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### 30.

REVIEW: Exercise 29.

CONVERSATION: from "C'est en l'honneur" to "Je ne te gronderai pas."

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### 31.

COMPOSITION: from "C'est en l'honneur" to "Je ne te gronderai pas."  
[*Comprendre* (like *prendre*) and *pouvoir* are irregular verbs.]

The old men of the village have remained standing while<sup>1</sup> M. Hamel has been speaking to them ; now they sit down at the end of the hall. It's a kind of a way of thanking M. Hamel for his forty years of good service. They seem to say : " We are sorry not to have come oftener to sit in this school." It's to pay their respects to our old master that they have put on their fine Sunday clothes. The poor<sup>1</sup> man<sup>1</sup> is going away. Very often he has thought<sup>1</sup> school tiresome<sup>1</sup> — what would he not

give now to be able to remain there? We have reached this point in our reflections, when we hear our names called. We raise our heads. How sorry we are not to be able to recite the rule about participles at full length, very loud, without getting mixed up! But we can't; and we stand there, swinging, with our hearts bursting, without saying a word. We don't dare to speak.

<sup>1</sup> see preceding lessons.

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### 32.

REVIEW: Exercise 31.

CONVERSATION: from "Je ne te gronderai pas" to "Alors."

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### 33.

COMPOSITION: from "Je ne te gronderai pas" to "Alors."

[*Devoir, envoyer, instruire* are irregular verbs.]

We all call ourselves French, but we don't know how to read<sup>1</sup> or write the French language. We have always put off our education until to-morrow; and now you see what happens. That's the way it is. We haven't wanted to work. And then, our parents don't care enough about seeing us educated. They say to us: "To-day<sup>1</sup> we'll send you to work in the field. You have been learning something<sup>1</sup> every day: you must be educated enough. What? You don't know how to write? No matter, you have time enough! We don't care to have you learn too much<sup>2</sup>. We'd rather have you work in the mill." And now, when they reproach<sup>3</sup> us, haven't we a right to say to them: "We are not the most to blame"? M. Hamel, too<sup>4</sup>—

oughtn't he to take a good part of the blame to himself? Didn't he always dismiss us when he wanted to go trout-fishing? And all our teachers,<sup>1</sup> when they wanted to have us water their gardens — did they mince matters? Haven't these people anything to be sorry for?

<sup>1</sup> see preceding lessons.    <sup>2</sup> *trop*.    <sup>3</sup> 'make reproaches.'    <sup>4</sup> 'himself.'

## 34.

REVIEW: Exercise 33.

CONVERSATION: from "Alors" to "Un moment."

## 35.

COMPOSITION: from "Alors" to "Un moment."

When the writing lesson is over, M. Hamel goes on to the grammar. You ought<sup>1</sup> to see how every one listens. Nothing is heard but the voice<sup>2</sup> of M. Hamel, who has taken a book<sup>2</sup> and is reading us our lesson. You would think he was going to drive it all into our heads at once. We are astonished to see how we understand. I shall never forget it. All he says seems very easy to me. The poor man never put so much patience into his explanations; and *I* never worked so hard,<sup>3</sup> either. Before going away, M. Hamel begins to talk to us about the French language. "You must keep it," says he, "and never forget it. It's the most beautiful language in the world. As long as you hold it fast, it's as if you held the key of your prison." Then he prepares some brand-new copies for us, on which he writes: "France, Alsace." I shall always<sup>2</sup> keep them.

<sup>1</sup> conditional.

<sup>2</sup> see preceding lessons.

<sup>3</sup> 'well.'



## 36.

REVIEW: Exercise 35.

CONVERSATION: from "Un moment" to "Tout de même."

## 37.

COMPOSITION: from "Un moment" to "Tout de même."

From time to time our schoolmate<sup>1</sup> raises his eyes from his desk, and sees around him the little class, which is listening to M. Hamel. Nobody pays any attention to the pigeons that are coming in through<sup>1</sup> the open<sup>1</sup> window: there is something<sup>1</sup> sad<sup>1</sup> and solemn<sup>1</sup> about the whole class. For two years we have been trying to learn<sup>1</sup> French,<sup>1</sup> and now our good<sup>1</sup> teacher<sup>1</sup> is going to leave us forever. What a grief it must be to all the pupils,<sup>2</sup> even to the very little ones! Before him, Frantz sees the poor man, who is engaged in hearing the recitation; at one time he stops<sup>1</sup> and goes as far as the window, staring at the benches and the little yard, as if he wanted to carry off the whole school-house in his mind's eye; then<sup>1</sup> he goes up<sup>1</sup> to his desk.<sup>1</sup> On seeing him there, in his place, little Frantz says softly to himself: "Aren't they going to make me leave the country, too?" And he begins to stare at the objects about him, as if he, too, had to go away the next day. He hears nothing<sup>3</sup> more,<sup>3</sup> not even the Germans who are walking up and down in the room overhead.

<sup>1</sup> see preceding lessons.<sup>2</sup> élève, m.<sup>3</sup> ne...plus rien.

## 38.

REVIEW: Exercise 37.

CONVERSATION: from "Tout de même" to the end.

## 39.

COMPOSITION : from "Tout de même" to the end.

[*Revenir* (like *venir*), *rire*, *souvenir* (like *venir*) are irregular verbs.]

All at once M. Hamel gets up, over there, at the back of the room ; he puts on his spectacles, and stands there, with his head leaning against the wall. It's so funny to see him that the little ones all want to laugh. He is holding his primer in both hands. Never has he seemed to us so pale. The old men begin<sup>1</sup> to cry ; it is evident that he is very<sup>1</sup> sad,<sup>1</sup> too. His voice trembles with emotion. "My friends," he says, turning toward us, "do you hear the trumpets of the Prussians who are returning from drill? To-morrow<sup>1</sup> I shall go away. I feel like crying, but nevertheless I shall go on with your recitation to the end. Remember this last lesson. Take pieces of chalk, bear on with all your might, and write, as big as you can : 'Long live —' I can't finish my sentence — something is choking me — it's all over — you may go !"

<sup>1</sup> see preceding lessons.

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40.

REVIEW : Exercise 39.

CONVERSATION : the whole story.

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